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NOTABLE PORTRAITS IN DE LASZLO SHOW

**Garvan Family Group an Immense
Canvas; President Harding and Mr.
Hughes are There—Other Exhibits**

Philip A. de Laszlo's annual portrait show in the Knoedler Galleries is made unusually conspicuous by the largest group seen here in many years, the canvas showing "Mrs. Francis P. Garvan and Children" measuring 8x6½ feet. Mrs. Garvan is seated on a sofa in a yellow satin evening gown with one of the four children nestling beside her and another standing at the end, the remaining two behind her at the left of the sofa. Behind the group is a tall screen against which is placed a huge bowl filled with light-colored flowers.

Curiously enough, in spite of the size of the painting, the five figures appear small, although there was ample room on the canvas to make them life-size. As a group the picture is unusually successful, and it is decidedly handsome, owing to the luxuriance of the costumes of Mrs. Garvan and her children and the ornate surroundings.

The artist has been fortunate in having two very lovely subjects in the Princess Miguel Braganza and the Countess Széchenyi, to whose personal charms and gowns he has done complete justice. More mature types are represented in the seated figures of Mrs. Marshall Field and Mrs. J. Kearsley Mitchell, the first-named being a stately presentation of a distinguished woman, whose character is indicated with keen insight.

Mr. de Laszlo has had the distinction of painting President Harding's portrait and also those of such distinguished Americans as Secretary of State Hughes, Elihu Root and General Pershing, and of Lord Lee Foreham, one of the British delegates to the Conference on Disarmament. In both the Root and Hughes portraits the artist has given his subjects more rosy complexions than they have in life, the bust portrait of Secretary Hughes being conspicuous for its highly finished appearance. General Pershing is represented in service uniform with his overcoat thrown loosely back, holding a pair of field-glasses against his breast with his right hand, the left hand holding his cap at his side. The portraits will remain on view through January 28.

George Luks at Kraushaar's

With his usual capacity for astonishing the art-loving public, George Luks works this effect in his current exhibition in the Kraushaar Galleries with fifteen water colors that, for interest of local scene and brilliancy of handling, almost overshadow the fifteen canvases hung in the adjoining room. He has noted down two views of the newly fashioned "Sutton Place, New York City"; a striking silhouette of "The Heckscher Building," seen from Central Park, and views in and around Greenwich Village such as "Josie's Alley," "Watts Street" and "Junk Shop, Morton Street." A superb figure study in this medium is "The Candy Woman," standing in the doorway of a little shop, a figure to which he gives something of the quality of sculpture.

The range of his subjects in the oils is much the same as he usually shows. Yet how he continues to grow in power in this field is made plain in the superb easy naturalness of the figure of the "Breaker Boy," high notes of color contributed to the lad's grimy clothes and face by the miner's lantern in his cap and the lighted cigarette held in his fingers. The "Mrs. Cobey" is one of his familiar elderly white-haired women, this particular figure carrying an old-fashioned carpet bag. In "The White Macaw" he swings to the world of pleasure and luxury, the title of the canvas being suggested by the white-plumed hat his gray-clad young woman wears.

"Mike McTague" is a round-cheeked baby in a salmon pink hood and coat. "Mary" is a little girl in a costume of the Napoleonic period, the tiny figure in "The New Shoes" suggesting a child who lives in a world very different from that of Mary's. The head of "Cyril" is an exquisite bit of glowing color, while that in the "New York Cabby" flames with brilliancy. The nocturne, "Carmine and Bleeker Streets," shows how an ordinarily squalid subject can be transfigured by a George Luks.

Eleven Artists at Galerie Intime

A group of small paintings, numbering thirty-four, by contemporary American artists, comprises the exhibition at the Galerie Intime, 749 Fifth Avenue, until January 30. "La Ville d'Ys" by Max Bohm is full of light from a pale sky, with a gray bridge spanning colorless water, and a single tree, dark and strong, capped by dark green foliage, in the foreground. G. Glenn Newell's "Tillers of the Soil," depicts cattle drawing a plow up a slope,

(Continued on Page 8)

Paxton Once More Wins Popular Prize; Corcoran Visitors Vote Guerdon to Him

**WASHINGTON, D. C.—Who is America's
most popular painter? At Detroit's seventh
annual exhibition last spring, a vote was taken
by the citizens visiting the Art Institute and
William H. Paxton's "Woman Sewing" was
the overwhelming choice, receiving twice as
many votes as Ivan Olinsky's "Adoration."**

The national capital has reinforced Detroit's opinion, for the Corcoran Gallery has announced that Mr. Paxton's "Girl Arranging Flowers" has won the popular prize of \$200 at its eighth biennial. The decision was made

by vote of the visitors, and these included tourists from all parts of the country.

Second place was accorded to Lillian Westcott Hale's "Portrait of Barbara." Arthur P. Spear's "The Flame" won third honors. All three artists are from Boston.

New York may have a hankering for modernist art, but Mr. Paxton's victory seems to indicate that the rest of the country prefers pictures that look "natural." And Boston, which never has seen an extremist show, looks like a successful "art center."



"FURLED SAILS"
In the artist's exhibition in the gallery of Pratt Institute, Brooklyn

By HARRY NEYLAND

"EXPRESSIONISM" IS SPREAD ON HOUSES

Germans Put Their Feelings On Buildings and Magdeburg Follows Potsdam in Painting Structures in Light Colors

BERLIN—Present-day Germany is so thoroughly imbued with the idea of being cheerful that it has taken up the idea of painting house fronts in gay, even glaring, colors.

This idea was first tried out in Potsdam where a few buildings, whose architecture is of the classical period, were painted in light colors, high tones of pink, yellow, and blue. It was felt at the time this experiment was tried that Potsdam was the ideal place to begin this movement with the hope that it would be taken up by other German municipalities.

Now Magdeburg, a great manufacturing center, has taken up the idea. Bruno Taut, architect, has been charged with the task of making Magdeburg blossom like a flower garden so far as the façades of its houses are concerned. He has not only begun the painting of the house fronts in vivid colors but has also used decorative designs on some of the houses. Magdeburg is getting gay, with a kind of gayety that savors of the ultra-modernists in pictorial art.

—F. T.

METROPOLITAN MECCA OF 1,073,905 IN 1921

**Attendance at New York's Museum Sets
New Record—Annual Report Shows
Also That the Deficit Is Decreasing**

The Metropolitan Museum had a record breaking attendance for the year 1921, the 1,073,905 admissions recorded being the largest in its history. The report of the trustees at the annual meeting, January 16, also revealed a decrease in the deficit, which this year amounted to \$204,968.99, a point \$32,773.87 below that of 1920. This was due partly to the increased admissions and sale of prints and publications.

A gift from an anonymous donor, announced at the meeting, comprises nine paintings by Mary Cassatt, a figure of Christ attributed to Andrea Solaro, three landscapes by Courbet, a "Mother Playing with Children," of the school of Metsu, two large Beauvais tapestries, and other objects of art.

Two new Trustees were elected at the meeting, Payne Whitney and George D. Pratt.

Salmagundi Club's Picture Sale

The annual auction sale of pictures by members will be held at the Salmagundi Club, 47 Fifth Avenue, this year on the evenings of February 8, 9 and 10.

MATSUKATA MUSEUM LARGEST IN WORLD

**Tokio to Have Structure Five Times
As Large As Metropolitan—Collector,
Now in New York, Talks of Plans**

The Museum of Occidental Art which Kojiro Matsukata will erect in Tokio will be the largest in the world and it will include paintings and sculpture by American artists, living and dead. The museum will cover ten acres of ground on a hillside overlooking the bay and in sight of the famous mountain of Fujiyama, and it will be greater in size and in the content and variety of works than the Luxembourg and the Tate Galleries combined. The Metropolitan Museum of New York covers one and one-half acres, and with the additions which are being planned by McKim, Mead & White, architects, will cover two acres. It is somewhat smaller than the Louvre. Five Metropolitans could be contained in the colossal galleries of the Matsukata museum.

Mr. Matsukata, who is a son of Marquis Matsukata, twice Prime Minister of Japan and now one of the Elder Statesmen of the Imperial Household, is himself the authority for the assertion as to the extent of his plans. He also says that his museum will be more thoroughly representative of Occidental art than any other museum in the world, for "it will know no boundary lines, but will comprise works of art representative of Aryan and Caucasian civilization beginning three thousand years before Christ, and coming down to the present day."

Works by George Inness, William M. Chase, Mary Cassatt, Arthur B. Davies, John S. Sargent, Whistler and Abbey have already been bought or contracted for, and other representative American artists are to be included, for Mr. Matsukata is still making purchases, and while he will soon sail for Japan he will return and resume the buying of American art works to add to his purchases of art in all the important countries of Europe. His activities in this line have already extended over a period of five years.

The estimates thus far made of the cost of the Matsukata museum have been as high as \$5,000,000. It now seems impossible that he could construct and furnish with art works such as he has been buying a museum of the size of that he is planning, for several times five millions. He is immensely wealthy, being the head of the largest shipbuilding company in Japan and owning other industries, and, like most persons who have inherited wealth, he does not like to talk of its extent; but if the late J. Pierpont Morgan expended \$50,000,000 for art works, as has been authoritatively stated, it seems that Matsukata will eventually spend more than that.

His French purchases include ten marbles and forty bronzes by Rodin, among which are the originals of "The Thinker," "The Defenders of Calais," and "The Gate of Hell." The last-named work was bought from the Musée Rodin. It has not yet been cast in bronze, for Rodin could not afford the expense, but it will be cast for Matsukata and shipped, with other extensive purchases, to Japan. Twenty-five canvases by Monet, fifteen by Gauguin, and a large number of pictures by Maurice Denis, Lucien Simon, Charles Cottet, Cézanne, Zuloaga, Van Gogh, Daumier, Pissarro, Courbet, K. X. Roussel and Kees Van Dongen are among his acquisitions in Paris.

"One of Monet's paintings," said Mr. Matsukata diffidently, in his apartment at the Plaza Hotel, where he was interviewed for THE AMERICAN ART NEWS, "is fourteen feet in length. No, it is not a mural, but it will be framed. It is a scene of his garden. What did it cost? I don't remember. I had luncheon with Mr. Monet, as I recently lunched in New York with Mr. Davies. He is a delightful gentleman. I like to meet artists personally and buy their works direct, and then there can never be any doubt as to their genuineness, for documentary evidence accompanies the purchase. I don't go to museums much, for the works there are not for sale."

"How many Rembrandts have I bought? Oh, several! I don't know how many; and also Tintoretto, and Cézanne, Constables and others from German dealers. I wish I could have bought them direct from the artists. You see, when one buys an old master, critics or connoisseurs may see it and, while they won't say anything, a shrug of the shoulders is very expressive, and I hate to see shoulders shrugged."

Mr. Matsukata is of about the average size for a Japanese; he is of good weight, and wears his moustache closely cropped in the modern Western fashion. He smokes Occidental cigars and he talks good English, for he is a graduate of Rutgers College, New Brunswick, N. J. His wife is a graduate of Mount Vernon Seminary, in Washington, D. C. He spent seven years at Rutgers, beginning in 1884, when

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METROPOLITAN HAS INDUSTRIAL ART SHOW

Museum Coöperates With Producers and Exhibits Result of Its Efforts—Largest Display of Kind Yet Held There

The Metropolitan Museum is holding its sixth annual exhibition of work by manufacturers and designers, lasting until February 26, which offers to the public the definite results of its coöperation with producers and industrial artists. Chairs, tables and desks of today perpetuate designs from many periods, and textiles of all sorts, such as rugs, tapestries, ribbons, silks and cretonnes give evidence of a study of the art of the past.

The exhibition this year is the largest and most comprehensive ever held, including besides the articles mentioned lamps, pottery, silverware, jewelry, china, tiles, glassware, laces, and even commercial containers, such as those for toilet articles which have been suggested by actual articles in the Museum. Wherever possible, the cards on the objects designate the definite source from which the design was taken.

In the Far Eastern section there is a new exhibition of thirty-eight Japanese paintings of the late XIX century which have been given to the Museum in memory of Charles Stewart Smith. The collection includes some fine examples of bird subjects by Kyosai and Watanabe Seitei and landscapes by Hashimoto Gaho.

In the same section is one of the recent acquisitions, a Chinese drinking cup of gold dating from the T'ang dynasty (618-906 A. D.), which has unique interest in being the only gold cup of the period known. It is only three inches in diameter and very simply designed, with its only remaining handle in the form of a beautifully modeled crouching lion.

An exhibition of lace lapnets and cap crowns of the XVII and XVIII centuries includes laces loaned from private collections in addition to those owned by the Museum. Some French prints illustrating the manner in which these were worn at different periods supplement the various examples of Valenciennes, Brussels and other laces shown.

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Early Constable is Discovered in New York



LANDSCAPE

By JOHN CONSTABLE

A couple of months ago A. C. Bower, art dealer, of 665 Fifth avenue, came across what he believed to be an early example of the work of John Constable. A photograph of the landscape was sent to P. Turner of Grafton

street, London, expert on Constable, who identified it as a work by the master, painted sometime between 1804 and 1808. The picture has never been relined and bears the old English canvas tax stamp on the back.

Louvre Authorities Say Movies Are a Great Aid in Teaching

PARIS—Theodore Reinach, director of national museums, says that henceforth the cinema will be an indispensable aid to artistic education. The first trials of moving pictures in the art courses at the Louvre have been a success.

Leon Berard, Minister of Public Instruction, and Paul Leon, Director of Fine Arts, together with a group of artists and writers present for a lesson on Greek architecture, were enthusiastic when the cinema ran off many famous examples of the art of various parts of the world, and in each showed a native background as near to the period as possible.

While students have works of art in the original in the Louvre, the cinema enables the instructor better to characterize the shadow and line of the object, through the mechanics of photography. The result is that the Louvre authorities have asked that the auditorium be doubled in size since they began showing moving pictures of art.

New Chicago Skyscraper to Have a Grecian Tower With Sculpture

CHICAGO—Another skyscraper, 320 feet in height, as ornate as the Wrigley Building and facing it across the river, will be the next step in the Chicago Beautiful Plan. The London Guarantee and Accident Building, a towered structure of limestone, twenty-one stories high, is to be begun at once on the site of old Fort Dearborn on the southwest corner of Michigan Boulevard and River street facing west, south of the bridge. It will cost \$4,000,000. Alfred S. Alschuler is the architect.

The River street frontage is 124 feet and the Plaza front nearly 100 feet. The style of architecture will be mainly modern, with a handsome pillared entrance, the many stories of office floors to be surmounted by pillared porticos near the roof from which will rise a circular tower with Greek temple effects, adorned with sculpture.

FRANCE'S 'NEW POOR' CAN SELL HEIRLOOMS

Government Authorities Must Now Decide Quickly What Objects They Desire to Purchase for the Nation

PARIS—In the readjustment of the laws regarding the exportation of art works from France, brought about by the revocation of the so-called Pacca law, an important clause enjoins the government authorities to decide within a fortnight whether they intend putting into force any intention to withhold, by purchase or classification, works which may be considered of national importance. Such as may figure in private collections will be duly inventoried and their owners notified of the inhibition to export. The State, as purchaser, exercises a right of priority at all auction sales.

The clause relating to the classification of certain objects will be interpreted in as broad a spirit as possible and, so we are assured, will strictly affect only such as present indisputable historical interest. Henceforth again, the "new poor" are free to do what they like with their heirlooms, unless they be of quite exceptional character, when the State is supposed to make things right by purchase. Although it will be necessary to prove that the 10 per cent. luxury tax has been paid when sending an art object out of the country, every endeavor will be made to render these formalities as little irksome as possible.

Meeting with the most courteous Mr. Davis, of Knoedler's, we asked him whether he was pleased that the law had been revoked. "Very," he answered. "Not that we minded the taxation so much. It was the formalities which were such a nuisance."

It is in this spirit that foreign, and especially English, dealers in Paris have always considered the subject. But the form in which the law had been contrived was of no benefit to the country while most detrimental to the art trade.

Women's Association Dinner

The National Association of Women Painters and Sculptors, of which Mrs. H. Van Buren Magonigle is president, will hold its annual dinner at the Architectural League Rooms, 215 West 57th Street, January 25. Mrs. J. F. Warbass will speak on "Coöperative Art in Europe." The association's auction will be held early in March, and the annual exhibition some time in April at the Anderson Galleries.

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**NEW ART MUSEUM
FOR GRAND RAPIDS**

**Fifty Thousand Dollar Donation by Mrs.
Clark Followed by a Popular Fund of
Equal Amount—Director to be Chosen**

GRAND RAPIDS, Mich.—Grand Rapids is to have a new art museum worthy of the size and importance of the city. Last fall a fund of \$50,000, to supplement the same amount donated by Mrs. Emily J. Clark, was raised by popular subscription, and the Grand Rapids Art Association bought the former A. W. Pike property in Fulton street, east, opposite the Masonic Temple. The house is of dignified Colonial architecture and it will remain as it is and a fireproof gallery of steel and concrete will be built in the rear, the two buildings to be joined by a passageway.

The new building will contain galleries for permanent and special exhibitions. In the basement will be a children's room and the headquarters of the Camera Club. The rooms in the present house will be used for administration offices, committee rooms, and probably a tea room. The second floor will provide a place of residence for the director of the museum, who is to be engaged later. Work on the new gallery will be begun in the spring.

Until the new building is ready the Art Association will continue its headquarters in the present gallery in the Monument Square Building. Exhibitions will be held each month. The January display consists of Chinese art in porcelains, textiles and prints. In February there will be an exhibition of water colors by Felicie Waldo Howell. In March an extensive show of the work of local artists will be given. Beginning in April, and continuing through the summer, paintings by Guy Wiggins will be shown.

Mrs. Frederick W. Powers, president of the Art Association, has given special attention to the "art of the home." Exhibitions of old French, Italian, and Spanish furniture have been held in addition to displays of furniture made in Grand Rapids.

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**FORT WORTH HOLDS
ITS ANNUAL SHOW**

Thirteenth Exhibition of American Paintings Opens at Museum—Artists of City to Give Talks to Public

FORT WORTH, Tex.—The thirteenth annual exhibition of American paintings opened with a private view for the members of the Fort Worth Art Association and their friends at the Fort Worth Museum of Art, Carnegie

**NAPOLEONIC RELICS
GIVEN TO MARYLAND**

Widow of Charles J. Bonaparte Presents Historical Society with Marble Bust of Emperor and Other Objects

BALTIMORE—The Napoleonic relics presented to the Maryland Historical Society by Mrs. Charles J. Bonaparte, widow of the former American Cabinet member, comprise the



"Marcia, Daughter of the Late Ivan Caryll and Mrs. Caryll"

By Millie Bruhl Fredrick

Public Library Building, on the evening of January 3. The collection, though composed of only thirty-eight paintings, is well-rounded in its showing of the trend of American art.

Among the artists represented are Mary Butler, Frederick Andrew Bosley, John F. Carlson, William B. Clossen, Eben F. Comins, Charles C. Curran, Charles H. Davis, Paul Dougherty, Edward Dufner, Charles Warren Eaton, Gertrude Fiske, Ben Foster, Frederick Carl Frieseke, Lillian M. Genth, Walter Granville-Smith, Childe Hassam, William H. Howe, Alexander Robertson James, H. Bolton Jones, Paul King, Philip Little, Kenneth Hayes Miller, F. Luis Mora, Ivan G. Olinsky, Orlando Rouland, Chauncey F. Ryder, William Sanger, William Sartain, Albert Felix Schmitt, Carl Schmitt, Rosamond L. Smith, Gardner Symons, Frederick J. Waugh and J. Alden Weir.

During the exhibition, gallery talks on the collection will be given each afternoon by the artists of the city.

The Fort Worth Art Association offers prizes each season to the pupils of the secondary, grammar and primary schools of the city for the best criticism of the exhibition or a single picture. Children's day will be held the last week of the exhibition when each child will be asked to name his favorite picture and state why he prefers it.

Rare Japanese Statue for Philadelphia

PHILADELPHIA—The Pennsylvania Museum, Memorial Hall, Fairmount Park, has acquired a rare Japanese wooden memorial portrait-statue, the most important acquisition of the sort since the Hindu temple brought here as a memorial to Mrs. Adeline Pepper Gibson. The statue, which represents an old monk, life-size, is from the collection of Alexander Scott, an Anglo-Indian artist, of this city.

largest collection of the kind to be found outside of a French museum. The collection will be installed in a special room of the society's museum.

The relics include busts by Canova of Napoleon's father and mother, brought to this country in 1815 by Joseph Bonaparte, Napoleon's elder brother, and by him given to the mother of the late Charles J. Bonaparte. A bronze statuette of the Prince Imperial, the son of Emperor Louis Napoleon and the Empress Eugenie; a gun presented to his American son in June, 1854, by Prince Jerome, and pair of pistols once belonging to the Duke of Brunswick and given to Jerome Bonaparte of Baltimore by his father, the King of Westphalia, are in the collection.

The most valuable object is a fine marble bust of Napoleon by Corbet. It was modeled at Cairo, but it was not put in marble until 1859, in Paris, by Iselin. In the Bonaparte home this bust occupied the place of honor, and to the right of it was an easel, draped with a richly embroidered scarf, upon which stood an oil portrait of Elizabeth Patterson, the wife of Prince Jerome Bonaparte and the grandmother of Charles J. Bonaparte. This was painted in 1825 by Masset in Geneva. The work is done on wood.

On the wall on either side of the Napoleon bust hung oval portraits of Emperor Louis Napoleon and his wife, the Empress Eugenie.

Students' Show for Latin-America

PHILADELPHIA—An exhibition of work done by students in American art schools will be sent traveling in Latin-American countries. F. Edward Kaula, now in New York City, is expected to start for Mexico this week, carrying a representative collection with him. From Mexico he will go to Central and South America.

—B. D.

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SALE FEB'Y 15th—Downman Drawing

January 24th-25th—FINE MODERN ETCHINGS, including Rare and Early Examples of D. Y. Cameron and Muirhead Bone, the property of the late Dr. D. J. Macaulay.

January 26th-27th—ORIENTAL WORKS OF ART, including Chinese and Japanese Bronzes, Cloisonne Enamel, Chinese Pictures, Japanese Brocades, etc., comprising the property of J. Hutchinson, Esq., F.R.C.S., and of Dr. Lewis A. R. Wallace, M.J.S.

February 2nd-3rd—WORKS OF ART, including Old English and Irish Glass; also ARMS and ARMOUR, Fine Italian Majolica and Renaissance Furniture, Tapestries, etc., from a well-known Scotch Castle. *Illustrated catalogues (4 plates), price 1/-.*

Catalogues of the above sales may be consulted at the Offices of *The American Art News*, 786 Sixth Avenue, New York; and at their Agents in New York, Boston, Philadelphia, etc. (For addresses see page 8).

TEN-STORY ART HOME PLANNED IN CHICAGO

Artists' Colony Building Will Have Studios, Exhibition Hall, Theater and Café—Low Rentals a Feature

CHICAGO—Plans for a 10-story artists' colony building at 20-28 Cedar street, costing \$500,000, are announced by Marshall & Fox, architects. The location is in the north Michigan Boulevard district which is being transformed from a residential section to a modern artistic half-apartment house and half-business region.

The main building will be of white concrete, ten stories in height, and contain fifty-six studios of one, two and three rooms renting at \$40 a month and upward. There will be a unique courtyard in the Italian style, from which will radiate four miniature streets with an Italian and a French café, and six "little shops." It will be roofed with glass and include a playing fountain and a palm garden.

Off the courtyard will be a small theater with 650 seats. In the main building will be an exhibition hall for paintings and sculpture. The type of architecture will be old Italian and since the project is completely financed, ground will be broken within sixty days and the work carried ahead as speedily as possible.

Among the leading men in the enterprise are Frank G. Logan, a trustee of the Art Institute; Joseph P. Birren, painter and member of the Chicago Society of Artists; Henry Patten, and Benjamin H. Marshall of the architects who designed the building and who are to carry out the plans with elaborate details in the spirit of an artists' colony united with practical comfort and the needs of working painters, sculptors and craftsmen.

—L. M. M.

Corcoran Gallery Has the Most Successful Year in Its History

WASHINGTON—"What with an attendance of approximately 150,000, and with thirty-five elaborate special exhibitions, I believe 1921 has been probably the most successful year in our history," says C. Powell Minnigerode, director of the Corcoran Gallery of Art. The attendance at the eighth biennial exhibition has broken all records at the gallery.

The Corcoran is probably the only gallery in the world which exhibits the works of artists for sale without charging commissions.

PAINTING BY CHASE GIVEN TO CLEVELAND

"Portrait of a Lady" Presented By Mrs. Boudinot Keith, of New York—Museum Already Has "My Daughter Alice"

CLEVELAND—Through the generosity of Mrs. Boudinot Keith, of New York City, the Cleveland Museum has come into possession of "The Portrait of a Lady" by William M. Chase. The museum also owns "My Daughter Alice," a charming child study by the same American master, the gift of Mr. and Mrs. Hermon A. Kelley, of this city, in memory of their daughter, Virginia.

Mrs. Keith's gift is an example of Chase's best period, after his Munich years. "The Portrait of a Lady" shows the subject seated in a graceful pose, arrayed in a long, clinging gown of the '80's, of a rich blue, satiny in texture and bordered with gray fur, while a soft gold brocade, in faint Oriental pattern, serves as a contrasting background. Her slender hands, sensitive face, and dark eyes and hair are also brought out in relief and a beautiful blue jar full of daffodils, standing on a Chinese stool, makes a lovely color symphony.

—J. C. G.

Prahar Sculptures to Be Shown

An exhibition of the work of Miss Renée Prahar, the Bohemian sculptor, will be shown in the Kingore Galleries from January 23 to February 11 under the auspices of a committee headed by M. Stepanek, Minister to the United States from Cheko-Slovakia. The other members of the committee include: Raymond Wyer, director of the Worcester Art Museum; Mrs. Sage Quinton, director of the Albright Art Gallery; Mrs. W. K. Vanderbilt, Mrs. Alfred Seton, Miss Elsie De Wolfe, Mrs. Newbold Edgar, Mrs. J. W. Bixby, Mrs. James B. Townsend, Mrs. Stanford White, Mrs. Barbara Hatch, Mr. and Mrs. Riccardo Bertelli, and Messrs. Ogden Mills, Frank Crowninshield, Condé Nast, Henry McBride, E. Robert Schmitz and Christian Brinton.

Nowell Calls New York "A Fairy City" Arthur T. Nowell, British portrait and landscape painter, will execute water color views of New York City. He was strongly impressed with the first sight of the American metropolis, which he said was "a kind of greater Venice and a Gargantuan fairy city." Mr. Nowell has commissions to paint a number of New Yorkers, including Arthur Bourne,

BUST OF RICHELIEU BY BERNINI FOUND

Bronze in Sans Souci Gallery, Attributed to Girardon, is Discovered to Be a Work by the Famous Sculptor

BERLIN—It has just come to light that a bronze bust of Richelieu, placed in the picture gallery in Sans Souci and attributed to the French sculptor Girardon, is a genuine work of Bernini. This discovery was made in studying old records of the XVIII century, which mention this work of the famous master. According to these documents Bernini did two models of Richelieu's head, after a picture done by Philippe de Champaigne—one in marble belonging to the Louvre, and the above mentioned in bronze.

In France the sculptor was known as "Le Cavalier Bernini." He was a favorite of Pope Urban VIII, and his talents were so much in demand by various princes that he had no time to go to England to model a portrait bust of Charles I. The King sent him three portraits of himself by Van Dyck, from which the sculptor modelled the monarch's head.

—F. T.

Widener Buys Bellini's "Bacchanal" at a Price Well Up in Six Figures

Joseph F. Widener, of Philadelphia, who has spent millions on his private gallery in the last few years, has just acquired a XV century painting called "Bacchanal," which was begun under the direction of Bellini, and probably was finished by his famous pupil Titian. The price is well up in six figures, but the exact amount will not be made public.

The picture has been in this country more than two years. It was shown at the semi-centennial display of the Metropolitan Museum, in the Marquand gallery, in 1920. It was then placed in the care of Carl W. Hamilton, of 270 Park Avenue. It is a large canvas, representing a woodland scene. A woman reclining, surrounded by a group of maidens, occupies the right of the picture, and several masculine figures are in the middle distance. A cliff is shown in the farther distance towering above a mass of foliage.

The Duke of Ferrara gave Bellini an order for the picture. The noted painter began it and Titian finished it after Bellini's death. Some investigators have given Basaiti credit for some of the work. The Duke of Northumberland acquired the painting and when it finally passed out of the possession of the Percy family it was brought to this country.

TEMPLE COLLECTION RESEMBLES MUSEUM

Individuality of Early American Art Exemplified in Treasures to Be Sold at Auction at the Anderson Galleries

Painted wedding chests, mahogany highboys and mahogany lowboys, a mahogany pie-crust table given as a wedding present to relatives by General Muehlenberg, an aide to General Washington; carved mantelpieces, wall sconces and walnut and gilt mirrors, all of early American make and decidedly different in conception and execution from English or other foreign objects of the kind, will be included in the auction at the Anderson Galleries the week of January 23. The sale will comprise the famous Jacob Paxson Temple collection of early American furniture and objects of art.

Mr. Temple has been connected for a quarter of a century with the construction department of the Pennsylvania railroad. He comes from an old Quaker family, and in his early years environment and tradition directed his thoughts toward the furniture, potteries, glassware and utensils which he saw in his own and other people's homes. In the remoter parts of Western Pennsylvania he began buying from the people who inhabit those districts—here a piece of glass, there a quaint bit of furniture, and somewhere else a unique art object which he found interesting by comparison with other specimens entirely different in character purchased in the big Eastern cities in his own and other States.

His collection shows that Colonial America in the eighteenth century was not a colorless reflection of European models. America had developed these models in a spirit of individuality, so that we can discern at least three main lines of evolution: The New England, the Pennsylvania, and the Southern, to which are to be added the style of the Pennsylvania Germans, which dates back to the seventeenth century.

There will be an afternoon session each day of the auction, at 2:30, and evening sessions on Monday, Wednesday and Thursday, at 8:15. The first day New Jersey glass, Pennsylvania pottery, English and American pewter, Pennsylvania German furniture, English historical China, and Staffordshire ware, cottage ornaments and tableware made for the Pennsylvania German market.

Brown glazed and other pottery, Pennsylvania German metal ware, Stiegel and other early American wine glasses, and engravings, and various types of mirrors are to be sold.

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**HALS AT AUCTION IS
SOLD FOR \$48,000**

"Portrait of Man" Brings Highest Price
at Fowles Sale—Hoppner Bought for
\$60,500 at Borden Auction, \$31,000

The thirty paintings and three drawings sold at the Plaza Hotel on January 17 by the American Art Association brought \$203,500. The first twenty-four items were consigned by the executor of the late Charles F. Fowles, of Scott & Fowles, most notable of which was Frans Hals' "Portrait of a Man," an early example, which brought \$48,000. The purchaser was a collector represented by W. W. Seaman as agent. Hoppner's "Mrs. Arbuthnot," was also bought anonymously through W. W. Seaman for \$31,000. This picture was bought by Scott & Fowles at the M. C. D. Borden sale for \$60,500.

Duveen Brothers paid \$27,000 for Lawrence's "Lady Orde and Child," the Knoedler Galleries \$16,500 for Gainsborough's "Duke of Clarence" and the Macbeth Galleries \$15,100 for a Gilbert Stuart "Washington."

The Corot landscape, No. 33 of the catalogue, was withdrawn because its authenticity had been questioned.

A complete report of the sale is as follows:

1—"Shady Pasture," Willem Maris; H. Semper	\$ 650.00
2—"Cows in Pasture," Willem Maris; John Levy	600.00
3—"Brittany Courtship," Aloysius O'Kelly; Eugene Schwerdt	110.00
4—"Fête Champêtre," A. Monticelli; R. C. & N. M. Vose	1,400.00
5—"The Nurse," J. Maris; M. Knoedler & Co.	1,100.00
6—"Curling Breakers, Brittany," A. Harrison; Robert McKern	400.00
7—"The Flight of Love," W. A. Bouguereau; Charles Frye	1,500.00
8—"The Debutante," Louis Betts; John Levy	250.00
9—"Lady Betty Foster" (drawing), Sir Thomas Lawrence; Fearon Galleries.	80.00
10—"Lady Charlotte Susan Maria Bury" (drawing), Sir Thomas Lawrence; Hugh Hill	130.00
11—"Ulysses and Circe" (drawing), Sir Thomas Lawrence; Mr. Curtis	80.00
12—"Man on Horseback," A. Cuyp; Kleinberger Galleries	3,000.00
13—"Bleaching Ground, Holland," J. Van Ruyssdael; M. Knoedler & Co.	13,000.00
14—"Landscape with Figures and Domestic Animals," Thomas Gainsborough; H. Smith	1,000.00
15—"H. R. H. the Duke of Clarence," Thomas Gainsborough; M. Knoedler & Co.	16,500.00
16—"Portrait of a Man," Frans Hals; W. W. Seaman, agent	48,000.00
17—"Lady Austin," Francis Cotes; A. Rudert, agent	700.00
18—"General Giovanni Diedo," Jacopo Palma; A. Rudert, agent	1,050.00
19—"A Fleet at Anchor," W. Van de Velde; A. Rudert, agent	10,000.00
20—"Gertrude Van Linborch," Thomas de Keyser; O. Berbeyen	5,100.00
21—"Mrs. Sandry," Francis Cotes; A. Rudert, agent	350.00
22—"Mrs. Arbutnot," John Hoppner; W. W. Seaman, agent	31,000.00
23—"Mrs. Heron," George Romney; W. W. Seaman, agent	11,000.00
24—"Lady Orde and Child," Sir Thomas Lawrence; Duveen Brothers	27,000.00
25—"Miss Paine," Sir Joshua Reynolds; Mr. McMasters	1,500.00
26—"Mrs. Ann Stow," Gilbert Stuart; W. W. Seaman, agent	5,300.00
27—"Edward Stow, Esq.," Gilbert Stuart; M. Kain, agent	1,800.00
28—"George Washington," Gilbert Stuart; Macbeth Galleries	15,100.00
29—"Jonathan Webb," Gilbert Stuart; R. Stetson	600.00
30—"Master Russell Lord," Thomas Sully; Fearon Galleries	250.00
31—"George Taylor," Rembrandt Peale; Henry Schulteis	1,000.00
32—"Danseuse à la Barre," H. G. E. Degas; C. F. Harrison	1,950.00
33—"The Foresters," Gustave Courbet; John Levy	2,000.00

Simkhovitch Collection

Anderson Galleries.—Selection from the Egyptian, Greek and Roman, Indian, Chinese and European collections of Vladimir Simkhovitch, January 12, 13, and 14. Total, \$44,772 for 492 lots. A report of the sale for lots bringing \$300 or more:

321—Stone sculpture, Chinese, Wei period; Art Institute of Chicago	\$375.00
373—Painting of the Takuma School, Japan, Kamakura period; S. Iuchi	500.00
384—Bronze statuette of a woman, Greek, VI-V century B.C.; Mrs. Arthur Casey	550.00
409—Terra cotta head, Greek, Second century B.C.; Mrs. M. Raymond	400.00
414—Sapphire-blue glass cup, Roman, First century A.D.; D. Z. Noorian	320.00
415—Jewish glass jar, Palestine V-VI century A.D.; D. Z. Noorian	535.00
465—Basalt statuette, Egypt, Middle Empire; D. G. Kelekin	750.00
475—Stone sculpture, Egypt, XVIII Dynasty; Mrs. M. Raymond	950.00
478—Basalt sculpture, Egypt, XVIII Dynasty; D. G. Kelekin	1,450.00
488—Carved and polychromed wooden statue of the Virgin, French, XII century; Mrs. Arthur Casey	1,250.00

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—The Jacob Paxon Temple collection of early American furniture and objects of art, including Windsor furniture, Stiegel glass and Tucker china, Chinese Lowestoft, Pennsylvania German pottery, etc.; afternoons during the week of January 23-28, and evenings of January 23, 25 and 26.

American Art Galleries, 6 Madison Square, South—First editions and manuscripts of the XIX century novelists, including publications in original parts, first editions, and unique Kipling items, afternoons and evenings of January 26 and 27.—Modern French pictures from the collection of Dikran Khan Keleian, evenings of January 30 and 31 at Hotel Plaza.

—Antique Chinese porcelains, furniture, rugs, etc., from the estate of Elizabeth Milbank Anderson, afternoons of January 30, 31, February 1, 2.

Clarke's, 44 East 58th St.—Italian art from the collection of the Marchesi Cavazzi, including Renaissance wrought iron work, XV century velvets, Venetian lamps, Gothic chests, etc., afternoons of January 27 and 28.

Plaza Art Rooms, 5 East 59th St.—Empire and Louis period furnishings, early Colonial pieces, paintings, rugs, living room suites, tapestries, china, etc., from an historic estate, afternoons of January 25, 26, 27 and 28.

J. P. Silo & Son, 40 East 45th St.—Oriental rugs, afternoons of January 23, 24, 25, 26, 27 and 28.

Walpole Gallery, 10 East 49th St.—Books and manuscripts, morning of January 27.

Houston, Tex.

The Houston Art League is sponsoring an exhibition of water color paintings by Ellsworth Woodward at the Carnegie Library. This exhibition is one of a series given by the Art League. Woodward came to the South from New England thirty years ago.

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America to Have Its First Great Auction of Modernist Art In Dispersal of Superb Collection Formed by D. K. Kelekian

In the 161 paintings, water colors, pastels and drawings brought together by Dikran Khan Kelekian and which will be placed on exhibition in the American Art Galleries on January 24, preparatory to their sale at auction at the Plaza Hotel on the nights of January 30 and 31, American art lovers will not only see the most important group of works by every important modern French painter ever shown in this country, but also a collection that includes the most distinctive work of each artist represented. As an assemblage of masterpieces it is not easy to recall any private collection of paintings shown here that can compare with these pictures which Mr. Kelekian has assembled with so much intelligence and affection.

Three, and only three, American artists have appealed to Mr. Kelekian. These are Whistler, who is represented by his "Chelsea Girl"; Mary Cassatt, with four of her characteristic works; and Arthur B. Davies with nine paintings and drawings. The Spaniards Jose Ortiz and Goya are included, since their work represents the general trend to which this collection is devoted.

Interest must naturally center in the work of the very modern Frenchmen, such as Cézanne, Gauguin, Matisse, Bonnard, Coubine, Maurice Denis and Derain, among others, for the reason that the examples by these men are so distinguished as to make most of us feel we had never seen their best work before. Mr. Kelekian's interests followed back to the real founders of the ultra-modern French school, however, and that is why among his pictures we see such classicists as Delacroix, Ingres, Courbet, Manet, Guys, Corot and Millet. And between these older men and the later group are to be found Renoir, Pisarro, Monet, Seurat, Toulouse-Lautrec, Alfred Sisley, Daumier, Puvis de Chavannes, Signac and Degas.

There are no less than seven Cézannes in the collection, including the lovely "Portrait of Madame Cézanne"; the landscape "Paysage de Provence"; and a superb still life.

The one work by Gauguin is the superb figure group, "Maternité (Tahiti)," which quite overshadows any of his pictures ever shown here before.

Henri Matisse is represented by the most important group of his pictures ever shown in America, ranging from the "Head of a Young Girl," in black-and-white, to the "Portrait of a Woman Leaning on Her Elbow in an Armchair."

There are seven of Pablo Picasso's pictures, including still life, a landscape, and an amazing "Head of a Woman," drawn in pen-and-ink. Renoir has fifteen works in the collection, Seurat four, Signac and Sisley one each, and Toulouse-Lautrec four.

Vincent Van Gogh's self portrait is one of the finest things in the collection and a superb example of his art.

By Courbet there are ten pictures, of which the most distinguished is the "Portrait of the Artist's Sister" that ranks among his finest works in this field; and "Le Guitarrero," a figure subject of a romantic type that is as fine as it is unusual in Courbet's choice of subjects. His "Snow on Lake Geneva" is a land-

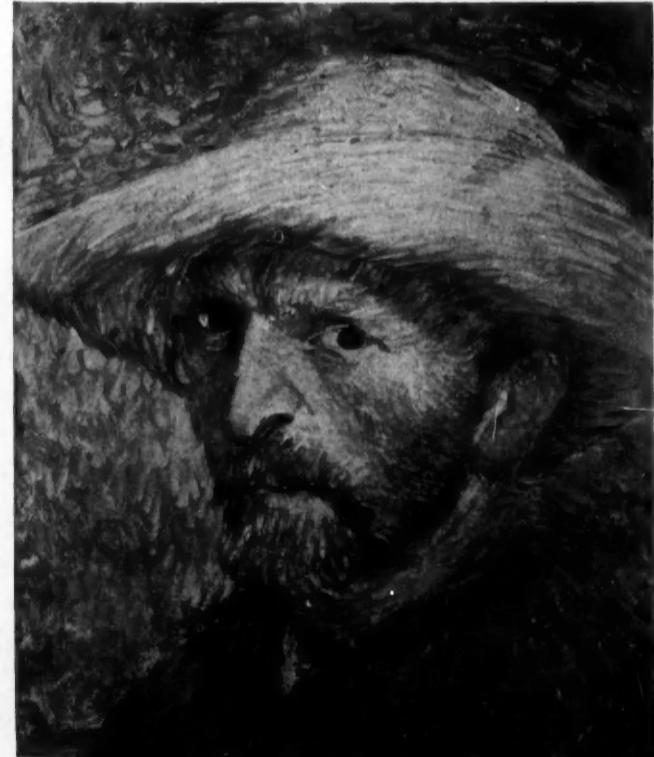


"MATERNITÉ (TAHITI)"

By PAUL GAUGUIN

tures including ballet scenes and nudes. Delacroix's study of Paganini, the great violinist, is an amazing piece of portraiture, and marks

Denis; a landscape by Gabriel Fournier; two of Othon Friesz's seaport scenes; a figure study by Manet, "Chez Tortoni"; a decorative group,



"SELF PORTRAIT"

By VINCENT VAN GOGH



"PROVENCE LANDSCAPE"

By PAUL CEZANNE

scape of so thrilling a quality as to make many of his more familiar canvases appear tame in comparison.

Daumier's "Group of Three Persons" is in a romantic style, quite different from such types as is seen in his strong "Portrait de M. Lavoignat" and yet it is equally characteristic. Of the ten examples by Degas the most unusual work is the head of M. Rouget, a pencil sketch that is classically perfect, the other pic-

the rare taste of Mr. Kelekian in getting possession of unusual things.

Fifteen of André Derain's works are in the collection, included among which are landscapes, studies of the nude, still life and the vivid "Portrait of a Soldier." By Raoul Dufy are a still life and the "Landscape: St. Paul."

There are also examples of the art of Barye, Camoin, Edgard Chahine; two women's heads by Coubine; a study of the nude by Maurice

"Concordia," by Puvis de Chavannes; and four of Camille Pissarro's landscapes.

Artists' League General Meeting

All artists are invited to attend the general meeting of the League of New York Artists to be held at the National Arts Club next Friday evening, January 27. Technical and economic subjects of great interest will be discussed.

Studio Gossip

At his studio, 15 West 67th street, F. W. Wright has recently completed a portrait of Edward D. Libbey, President of the Toledo Art Museum. He expects to go to Toledo in the near future to paint the portrait of Warbridge Geddes.

At his studio in Carnegie Hall Joseph H. Boston has recently completed the portraits of Mr. and Mrs. George H. Roebling. He is at present working on one of his poetical moonlight subjects, a composition featuring a view along Lake Placid.

"Rocks and Sea," one of Cullen Yates' recent marines, was sold last week through the Moore Galleries, Toledo.

A large decoration upon which Ivan Olinsky has been at work for more than a year has just been completed in his studio, 27 West 67th street, and will soon be placed in an uptown church.

Henry Lee McFee, painter, who has lived for some time in Paris, has recently returned to the United States.

Henry S. Eddy gave a tea at his studio in the Sherwood last week when he displayed a number of canvases painted at Provincetown and other New England towns last summer. He plans an exhibition of his recent work at the Babcock Galleries next month.

At his studio in Carnegie Hall Frederick Detwiller has just completed the portrait of Miss Mary Barton, of the "Two Orphans" company. He is at work completing a landscape decoration for a private dwelling in East 65th street.

Paul Manship, who expects to spend three years in Paris, has recently taken apartments at the Hotel Beaulieu.

Richard Miller, now living in Provincetown, Mass., where he is completing a series of decorations for the St. Louis municipal building, expects soon to return to France for an indefinite time.

Howard Leigh, of New York, whose exhibition of lithographs, dry-points and etchings was held recently in the Public Art Galleries of Richmond, Ind., went to California last week to execute an architectural commission in Santa Barbara.

Countess Edgerly-Korzybski has established herself in Hotel Vista del Arroyo, Pasadena, Calif., till the end of January. She has been showing miniatures at the Valley Hunt Club. On January 8 she exhibited at the Ebell Club, in Los Angeles, where she gave a talk.

In the council chamber of the Supreme Court in the City Hall, Philadelphia, are two important additions to the collection of portraits of former justices, those of John Stewart and Chief Justice J. Hay Brown. Both portraits are by Leopold Seyffert.

A portrait of Fayette S. Curtis, of Boston, past president of the American Society of Civil Engineers, has been painted by Charles A. Jackson, and will be hung in the past president's room of the society in New York.

Bonnie McCleary, who was represented by two sculptures in the winter exhibition of the National Academy of Design, has been invited to exhibit in the annual show of the Pennsylvania Academy, opening February 5. She will send a nude feminine figure symbolizing "Aspiration."

Thirty paintings by Theo. J. Morgan were on view at the Business Women's Club, Cleveland, for two weeks ending January 18. The artist has recently sold in Cleveland "At Rest," "Wild Aster," "Holly Hock Lane," "Red Inn," "Among the Dunes," "Monday Morning" and five monotypes. He is now working on two commissions for overmantel decorations.

Americans in France

Thomas Handforth has been doing a portrait of Myron T. Herrick, the American Ambassador, and also one of John Butler, the painter. He has also brought back numerous sketches from his tour this summer in Central Europe.

Paul Manship is busy over a bust of Frederick Keppel, American representative at the International Chamber of Commerce.

Myron C. Nutting is sending a very fine portrait to the Indépendants.

Cameron Burnside is at Martigues.

Mr. Polowetzki has returned to Paris from Africa and the South of France.

George O'Neill is back in Paris after a visit in England.

American dishes being the feature on the tables at the "Little Brown Jug" in the Carré de l'Odéon, it is fitting that American pictures should be on its walls. They are by the well-known artist, Albert Gihon.

Oscar Gieberich is organizing the forthcoming exhibition at the American Art Association.

The French weekly *L'Illustration* has been reproducing some of A. C. Webb's fine lithographs of Gothic architecture in Paris.

Mr. Winkler, the etcher, is recovering from an attack of typhoid fever.

Mr. and Mrs. Roy Brown are at 26 rue Le Verrier.

Clifford Snyder is at Vence in the South of France, where are also Jean Marchand and Charles Thorndike.

A portfolio of ten artist's proofs by Robert F. Logan, the American etcher, representing a series of architectural views in Burgundy, will be published in February.

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Editor - PEYTON BOSWELL
Manager - S. W. FRANKEL
Advertising Manager - C. A. BENSON
Peyton Boswell, President; S. W. Frankel, Treasurer;
C. A. Benson, Secretary.
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JAPANESE PRACTICALITY

It will come as a shock to readers of THE AMERICAN ART NEWS to learn, through the interview with Kojiro Matsukata, printed on another page, of the cold-blooded practical viewpoint with which he has set about forming the collection of Occidental art for the great museum he is to build at Tokio. It is his purpose, as he very frankly states, to put before his people, through the medium of his museum, the opportunity to study Western psychology and Western methods to the end that the Japanese may adapt their products to the needs of the Western world, whether those products be in the fields of art, the crafts, or merely manufactured goods.

The importance Mr. Matsukata places on pictorial and plastic art may be gathered from his statement that, "Art is the only enduring thing." From the viewpoint of materialism he is on very sound ground in holding this opinion; for no one will deny the importance of art in the Western world, historically and ethically. And for the understanding of the growth of Western civilization there are few of our historic records so illuminating as our art in all its manifestations.

But to art lovers, who look upon paintings, sculptures and medallie art as something sacred, Mr. Matsukata's plan has a touch of the profane. It is well known that the Japanese are very shrewd in absorbing Western ideas and adapting them to the world's needs. It will be the supreme test of this element in their national character to note how it reacts to Western art when presented to them in so stupendous a collection, and of what profit the Japanese will take from it in competition with the descendants of its creators.

MUSEUMS AS LABORATORIES

The active part which our American museums play in our daily lives comes to mind especially at this time with the opening of the sixth annual exhibition of industrial art at the Metropolitan. This particular phase of museum activity affects our lives so closely that too much credit cannot be given to the department in charge of it.

If anyone thinks of a museum as a kind of mausoleum devoted to dead art, beautiful perhaps, but without significance except to artists and students, let him consider the everyday things in whose making it contributes a vital element—design. It is as a laboratory of research and experiment that a museum opens its doors to the producers of industrial art.

It has real significance for us that the chairs and tables and beds that are made "up state" and along the East River should be beautiful, for it contributes that much more enjoyment to our lives. This does not mean a slavish imitation of the different styles of period furniture of the past, but it does mean a close study of them with an adaptation to our needs of today. The same thing is true of rugs, textiles, pottery,

china, jewelry, lamps and countless articles of daily use, which form the subject matter of the exhibition at the Metropolitan.

This museum has played the rôle of fairy-godmother to the industrial arts, and has not only encouraged and guided the manufacturer but has gone a step further and educated the public to an appreciation of good things. It has played a unique part by helping to create both supply and demand.

SMUDGY MONUMENTS

In response to editorial criticisms in the New York *Herald* regarding certain public monuments in the city which were either in need of repair or badly discolored, Gustave J. Steinacher, chief engineer of the Department of Parks, has written a letter to that paper, in the course of which he refers to attempts being made to clean these monuments, particularly their sculptural elements. Mr. Steinacher specifically states that as nothing but acid would remove the discoloration of the marble figure of the Columbus monument in Columbus Circle, and as the use of acid would have a disastrous effect on the marble, these stains cannot be removed. He also states that the Verdi monument, at Broadway and Seventy-second street, is undergoing renovation and weather proofing.

The element of color in works of sculpture placed out of doors is seriously disturbed and falsified by the soot-laden atmosphere of New York. An observation of the line of marble figures on the Customs House will show plainly how the original color of the sculptures has been completely spoiled by black smuts. And the St. Gaudens bronze equestrian figure of Sherman at the entrance to Central Park is another striking illustration of the distortion of the sculptor's work from the viewpoint of its color. The only public monuments in which sculpture is introduced in this city that escape this blight of black smut are those of bronze with a low-toned brown patina.

It would appear that the problem arising from the discoloration of outdoor city sculptures is one for the sculptors themselves to solve.

Obituary

CHARLES OBACH.

Charles Obach, formerly a well-known art dealer, is dead at Streatham, England. He was the son of Kaspar Obach, Swiss landscape painter, who settled in Stuttgart, Germany, where Charles Obach was born in 1841.

When quite young he entered the employ of the house of Goupil & Co., Paris and in the early '60s he went to London for the same firm. In 1884 he started in business on his own account in Cockspur Street, Pall Mall, with H. Velten as partner. Mr. Obach retired from the firm in 1900, G. Mayer taking his place; in 1911 the firm of Obach & Co. was absorbed into that of Colnaghi's, becoming Colnaghi & Obach. One of his daughters married O. Gutekunst, the present senior partner in the firm of Colnaghi & Obach.

Mr. Obach was one of the earliest London dealers to specialize in the works of the Barbizon and modern Dutch schools, and he helped to form the famous collections of Sir John Day, Alexander Young, J. Staats Forbes and G. R. Burnett, all of which have now been dispersed by auction and otherwise at prices many times those originally paid to Mr. Obach.

EMILE CARTAILHAC.

Emile Cartailhac, director of the Musée St. Raymond at Toulouse, is dead. He was a recognized authority on pre-historic art and was co-author of a book on the cave paintings of Altamira.

HENRI GENET.

Henri Genet, who was the art critic of the *Chronique des Arts* for several years, died recently in France.

LOUIS GONSE.

Louis Gonse, former editor of the *Gazette des Beaux Arts*, is dead in Paris. He was an authority on Gothic and Japanese art.

Frescoes in the Escurial in Danger of Being Ruined by Restorers

MADRID—Francisco Pompey in the *Gaceta de Bellas Artes*, writes with deep concern of the peril threatening the mural paintings in the great library at the Escurial. It is not the hand of time but the hand of man that menaces their safety, it seems. Some restorers, indulging in the egoistic pastime of "interpreting" the old masters, are going over some of the figures in perfect ignorance of the craft of fresco painting, and are working with the most unfortunate zest, and assiduity. Sooner or later, it is felt, the works of Pantoja de la Cruz, of Juan Carreno de Miranda, of Peregrin Tibaldi and Bartolomé Carducci and others of equal merit among the masters of the past will fall victim to their zeal unless a cry for help is promptly raised and answered.

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from page 1)

china, jewelry, lamps and countless articles of daily use, which form the subject matter of the exhibition at the Metropolitan.

This museum has played the rôle of fairy-godmother to the industrial arts, and has not only encouraged and guided the manufacturer but has gone a step further and educated the public to an appreciation of good things. It has played a unique part by helping to create both supply and demand.

and emphasizes the strength of their plodding figures.

"Vermont Farmstead" by Chauncey Ryder is rich in atmospheric quality. It shows faint purple hills back of the low white buildings which dominate a desolate stretch of brown pasture. "Moonlight" by John Noble is in pale blue tones with the occasional white of buildings edging a ridge, and nestling at its base providing a pattern of decorative originality.

Hobart Nichols has depicted three Italian fishing boats in a row with prows repeated in the smooth water. George Elmer Browne's "Duneland" presents a sweep of blue sky with tossing white clouds over a stretch of gold and green. E. Irving Couse, Charles S. Chapman, Charles W. Hawthorne, Spencer B. Nichols and Karl Anderson are also represented.

Toulouse-Lautrec at French Museum

The varied works of Toulouse-Lautrec form the subject matter of the fifth official loan exhibition of French Art at the Museum of French Art, 599 Fifth Avenue, until February 11. A few paintings, a number of lithographs and some drawings, posters and illustrations for books give a comprehensive review of the many fields in which this versatile artist was proficient. "La Femme au Chien," an oil, and also "Woman Seated in a Garden" are characteristic delineations of a high order, but it was as a master of trenchant line in lithographs and drawings that he made his most significant contribution in recording the Paris of his time.

His portraits of actors and actresses include those of Bernhardt, Coquelin, Lucien Guitry and a series of eight of Yvette Guilbert to illustrate the book by Arthur Byl. Fac-simile drawings in color, "Au Cirque," are especially interesting for their powerfully drawn horses. The eleven lithographs which Toulouse-Lautrec contributed to "Le Café Concert" by Montrouge include sketches of Jane Avril, Paula Bréton and Aristide Bruant.

Exaggeration of eccentricity without undue emphasis of the grotesque, which is evident in all of his characterizations, lent itself readily to the making of posters, of which six typical examples are shown. The eleven illustrations for "Au Pied du Sinal" by Clémenceau, "L'Etoile Rouge" by Paul Leclercq, and several which he contributed to "Le Rire" have diversity of interest.

Philipp's Portraits at Sterner's

The "Portraits of Celebrities" by John Philipp, shown at Mrs. Sterner's Gallery, 22 West 49th Street, until January 31, have a double interest in combining the work of an artist of ability with subjects of unusual distinction. There is a living quality in his interpretation of personality that would give as much artistic value to his characterization of a beggar as of a prince, but since he has had the honor of painting so many persons of renown it is our good fortune to see them portrayed by a real artist.

Auguste Rodin is shown in profile with head very erect, arms folded, and the long beard touched with a light which brings out its silvery quality. The strength of the presentation arises from the vigorous modeling which does justice to every line and contour without the slightest exaggeration. The portrait of Pope Benedict XV gives the impression of a virile personality and emphasizes the steady eyes and strong mouth. Philipp's portrayal of Arthur Nikisch is typical of the extent to which he delves deep into the character of his sitter and gives a well rounded expression of his personality. The keenness, alertness, and intensity of the energetic figure who stands with arms crossed and head inclined slightly forward evince the almost psychic understanding which is the requisite of the portrait painter.

Bernath's Water Colors at Malcom's

Sandor Bernath, a young water colorist who has exhibited for several years in the Pennsylvania Academy and with the New York Water Color Club, is having his first "one man show" at Mrs. Malcom's Gallery, 114 East 66th Street, until January 25. His presentation of certain New York subjects are distinguished by purity of tone, such as the blue depth of dusk in "Twilight," with a composition of special interest in the vista of curving tracks viewed from a hill. The ethereal sweep of Brooklyn Bridge in violet shadow against a hazy sky is handled with simplicity and vigor.

"Harbor Dredges" is one of the most powerful pictures in its massing of light and dark, with the black forms of the boats merging almost imperceptibly into their reflection in the water, and in the background a vivid glow of sunset. The mist over East River, intensified here and there in a streak of smoke, is a subject which he handles with especial ease.

Not all of the subjects are of New York, however. A marine, the "Coast of Normandy," has all the motion of the surging flow of the sea over great rocks, and is beautiful for its blue-green intensity. Several landscapes of charming color would seem to argue that Mr. Bernath looks at nature primarily through the eyes of a decorator.

Marco Zim's Versatility Shown

Paintings, sculpture and etchings by Marco Zim are shown at The Bookery, 14 West 47th Street, until January 31. The paintings include a number of California landscapes of especial decorative interest. "Lake Tahoe" is rich in

the deep blue of the lake and "Wonderland" in the ruddy gold of sunset, with a towering peak and the strongly delineated tree which clings to the mountain side bathed in the warm glow. "Shimmering Lights" takes the dawn as its subject and shows the rising gray mists of the Pacific back of the tall trees that line the shore.

Among the sculpture is "Portrait of My Father" which won the silver medal at the San Francisco Exposition, and a subtly modeled "Hero and Leander" showing Hero, having discovered her lover's body, about to throw herself into the sea.

Rydén Portraits at Babcock's

Ten portraits by Henning Rydén at the Babcock Galleries, show the variety of his viewpoint and his color appreciation, for they range from the low-toned full-length figure of "My Wife" to the high notes seen in the portrait of "Mrs. T." whose blonde type is accentuated by the contrast of the blue gown and black fur wrap she wears. The seated portrait of "Mrs. Maida Castalhun Darnton" is Mr. Rydén's finest achievement in that he has caught to the full the character of his subject.

There are also portraits of Mrs. Gladys de Nelson, the Misses Katherine and Harriet Tate, Miss Margaret Ann Glaenzer and Master Hugh Gordon. Although "A Sophomore of 1921" is undoubtedly a portrait it must fall, through its anonymity, among his figure studies along with "Sun and Shade." By way of variety the artist has added to his portraits three landscapes painted at New Hope last summer. These include the sunny "Mountain Cabin," a colorful view, "Across the River," and "The Manor House."

Sturges and Rickman at Ackermann's

Dwight C. Sturges, an American etcher whose home is in Boston, and who has not exhibited often in New York, contributes both etchings and lithographs to a very interesting exhibition at the Ackermann Galleries, lasting until February 28. In conjunction with these, water color drawings of game birds by Philip Rickman are shown.

Most of Mr. Sturges' plates are bitten etchings, with only an occasional use of dry-point. There is nothing exaggerated or forced about his work. His many portraits of children are sincere and straightforward, his particularly fine lithograph of two old New England salts discussing the incoming schooner has a strong narrative interest, and his "Old French Cellist" is rich in the qualities of real portraiture. Perhaps the gem of the collection is "The Little Violinist," a boy whose absorption in his occupation shows no trace of pose.

Philip Rickman's ability to paint a landscape is a valuable adjunct to his consummate skill in portraying game birds. "Edge of the Coverts in Spring" is one of the most beautiful, in which a group of pheasants, their plumage portrayed with almost unbelievable accuracy in drawing and color, stand at the edge of a wood against a background that repeats the coloring of their own red-gold plumage. Two black ducks dropping down to the water with their shadows faintly repeating their forms are treated with all the simplicity and decorative feeling of the Japanese. The rich coloring of the pheasant in full flight is a typical subject.

Zorn Etchings at Kennedy's

The sixty-six prints by Anders Zorn on view at Kennedy's through January are chiefly representative mainly of his latest work, particularly in the nudes. In this division are shown the "Cabin," "Sappo," "A Dark Corner," "Mina Modelar" and the ever lovely "Three Sisters" and "The Swan." The portraits include those of John Hay, St. Gaudens, Betty Nansen, August Strindberg, Olga Bratt, the Crown Princess Margaret of Sweden, Major von Heijne, the immortal seated figure of Renan and two of Zorn's self-portraits.

There are also a group of studies of heads including the "Mona" and "Gulli No. 2" and that most superb plate, souvenir of an earlier Paris day, the "Omnibus."

Franklin Souvenirs at Bonaventure's

In honor of Benjamin Franklin's birthday and as a contribution to the Thrift Week movement in New York City, the Bonaventure Gallery, 536 Madison Avenue, has arranged a group of art objects and other memorabilia associated with Franklin's life. Chief among the works displayed is a portrait bust in oil in the manner of Duplessis, a vivid piece of portraiture worthy of that painter's name. There is a group of Wedgwood medallion portraits, a French watch of the period of Franklin's stay in France with his portrait in enamel on its face, and a framed group of engraved portraits.

A terra cotta bust by Houdon and a statuette in bronze after the same French sculptor and a Sévres bust made in the Sévres manufactory, some Colonial currency printed by the Franklin press in Philadelphia and a colored engraved portrait framed with an autograph letter and a medallion are other features of this engaging exhibition.

Two-Man Show at Whitney Studio Club

Max Kuehne and William J. Glackens are showing thirty-two canvases at the Whitney Studio Club through January, their work harmonizing well, for they are both colorists devoted to a light-toned palette. Kuehne's pictures were painted in Spain and New England and he found the same color in both countries as may be noted in the impressive "Puente San Martin, Toledo," and in the "Village

(Continued on page 12)

FEARON

If you are hesitating to talk with me about pictures because you do not know anything about the picture business, console yourself! I don't know anything about yours!

GALLERIES

25 WEST 54TH STREET : NEW YORK

PARIS

The principal thrill at the third display of an association entitled "Un Nouveau Groupe" (Georges Petit's) is provided by Herbert Haseltine. His chief work, that which attracts all eyes and melts all hearts, is a procession of four-footed war-heroes, a *bronze à cire perdue*, of most pathetic and profound expression purchased for the Luxembourg Museum. Curiosity and admiration are also drawn to episodes in bull-fights, the polychrome wax in which they are rendered wonderfully expressing the violence and the picturesqueness as also the cruelty of the scenes, and providing them at once with pictorial and sculptural character. Where Haseltine surpasses himself is in the swifter and more unworded phases of movement, masses of dramatic confusion showing horses being gored by the bull. As a physiognomist of the individual horse we find him very classical in his heads of Andalusian breeds while two gilt bronze equestrian groups, "Rejoinder," are monumental in spirit if diminutive in actual dimensions. The American sculptor has also vividly portrayed a famous stallion from King George's stables.

Other well-known names in this group are the painters Charlot, Lebasque, Gustave Pierre, Karbowsky, the sculptor Landowski, and the craftsman Dunand, who shows his fine metal vases; Lenoble, a severe and powerful potter; and Bastard, who is so deft in pearl, ivory, horn and tortoise shell.

A similar mingling of the arts and crafts is provided by the Cimaise Society (Devambez). Here we find, generally speaking, the arts wanting in craftsmanship and the crafts in artistry.

Several exhibitors spring surprises on us. Paul-Emile Colin and Féau, for instance, with oil paintings when we expect woodcuts from the former and etchings from the latter. But others are their usual selves, like Mme. Galtier-Boissière, whose flowers show proficiency but little feeling. Of the latter there is more in M. Giraud's still-life, though it has less of brio. Jaulmes's paintings have distinction.

The Russian painters, Iacovleff and Choukhaieff, have opened an art school at 17 rue Campagne Première.

The poet-novelist André Salmon has just published a book on Seurat. I understand Lucie Coustonier, the artist, is busy on a biography of the same painter.

The exhibition of original wood cuts at the Pavillon de Marsan brings part of one of the finest private collections extant before the public, that of M. Jean Masson of Amiens, whose loans either of original drawings by old masters or of prints are always such a feature at select displays of the kind. Among his loans are the only wood engraving known by Rembrandt, showing an old man's head (Bartsch 318); a Mantegna, and XV and XVI century specimens by artists from Lyons, including playing cards by Jean de Dale. H. Masson and other collectors have lent work by Jehan Dupré, Lerouge (XV century) and Guillaume Le Roy.

Gauguin as a wood engraver will be a revelation to many, and by Lépère there is a comprehensive memorial display. Other distinguished modern xylographers in this society, limiting its membership to 150, are Mr. Gusman, organizer of the exhibition; MM. Hermann Paul, Laboureur, Lemeilleur, Zingg, Carlègle and Mmes. Edna Boies Hopkins and Ethel Mars, whose charming work is often alluded to in these columns. Mr. Lespinasse is another American taking successful part here.

—M. C.

Dresden

To the Museum of Arts and Crafts in Dresden was bequeathed a few years ago a collection of English water colors. This collection was kept in the storehouses of the Museum, because of scarcity of room. Now it is being exhibited. One of the founders of the true English water color school was John Varley, and this display shows two works, the last, done in 1840, being of special beauty. His pupils, David Cox and Holman Hunt, are represented with excellent specimens. Pieter de Wint is also shown at his best. A water color by Copley Fielding of 1825 is remarkable. By Duffield Harding is a series of charming landscapes.

F. T.

PHILADELPHIA

Another inflection has been given the widely-debated site for the forthcoming Sesqui-Centennial Exposition by a letter from President John F. Braun, of the Art Alliance, to Secretary Edward Robbins. The Alliance's directors urge the selection of the Parkway, with the original plan of Professor Paul Cret, of the University of Pennsylvania, as a basis, to be modified if conditions make this necessary.

The School of Industrial Art has opened an exhibition of cover designs by a paper and card company of Holyoke, Mass. The 300 specimens shown were selected from 3,500 entries. Artists from Canada, England, France, Scotland, Belgium, Cuba, Porto Rico, Mexico and Newfoundland, as well as from the United States, are represented.

The Pennsylvania Museum, Memorial Hall, Fairmount Park, has acquired the interior woodwork of a XVII century English room, which will be installed in its original state. In it will be grouped a notable collection of British paintings, with appropriate furniture and ornaments. Wood carvings of Saint James the Great and Saint Florian have also been purchased.

The following re-elections are announced by the Sketch Club: President, Herbert Pullinger; vice-president, F. F. English; treasurer, F. R. Whiteside; secretary, S. C. Lomas; librarian, E. H. Fetterolf. Six directors were also elected. Charles M. Taylor, Jr., recently gave a talk on Japan. The club's annual oil show has been opened.

Lucy Fletcher Brown, traveler and artist, lectured at the Art Alliance on "Arts in the Life of Japan." Mrs. Brown recently returned from that country where she traveled on foot through unfamiliar sections. She has been exhibiting here Japanese prints and old Chinese and Japanese textiles. Japanese batik is being displayed by Dr. Ananda Coomaraswamy, D. S. C., London.

The Rosenbach Galleries are showing works of American painters, among them J. Francis Murphy, Childe Hassam, Frederick Waugh, Alexander Bower, Paul Dougherty, the late William T. Richards, Daniel Garber and E. W. Redfield.

The University Museum has acquired from Hawaii a ceremonial robe of feathers worn by kings and chiefs in religious or patriotic exercises. It is accompanied by a feather helmet.

The Print Club has a show of the work of Fernand Chalandre, the French etcher and wood-engraver. Views of Nevers constitute the themes.

Hanover

The so-called Kestner Society, which favors modern art, is now holding a display of Asiatic art. The exhibition ranges from the simplest clay cups of the Hang and Sung periods to the richly decorated porcelain of the emperor Kang-Hi. Bronze cups with reliefs, Chinese roll pictures of the Du Bois-Reymond collection, specially fine specimens of Japanese wood-carvings and sculptures and fantastically beautiful figures in jade, amethyst and rock crystal are shown. Among the sculptures are a clay figure of the Wei time, representing a camel loaded with luggage, a large basalt head of a Buddha, a sculpture from southern India and many other pieces.

Munich

The Gallery Tanhauser in Munich has an attractive little exhibition of Unold's works. Pictures and drawings show him to be an artist of fastidious taste endowed with the capacity to express delicate feelings. Quite in contrast to this, the Gallery Caspari displays the strong and striking pictures of M. Pechstein, works of the last two years, showing him at his best, supplemented by some of his early period, when he was influenced by Gauguin.

Rochester, N. Y.

The January exhibition in the Memorial Art Gallery comprises paintings, sketches and bronzes by the Society of American Animal Painters and Sculptors, reproductions in color of works by American and European masters, made by the Beck Engraving Company, and a collection of Indian baskets lent by Mrs. Henry A. Strong, of Rochester.

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BOSTON

Paintings by H. Dudley Murphy are the attraction at the Guild of Boston Artists this week. Approximately forty canvases are hung. With sincerity and charm he has rendered the tropical landscape of Porto Rico. Castle Cristobal, softened under the glow of a pale moon; huge spreading Porto Rican trees, centuries old; gorgeous sunsets, mountains seen through the mists of early days or mellowed by twilight—these are some of his motifs and to each he brings the ripened maturity of his art.

Arthur C. Goodwin has an interesting exhibition of pastel drawings at Doll & Richards. They record impressions of the country around Casapedia River, Canada. In the smaller gallery are miscellaneous water colors by Martha Silsbee, Eleanor W. Motley, Alice Schille, Amy Pleadwell, Margaret Patterson and Charles H. Woodbury. The latter is represented by two motifs, "Granada" and the "Tramp Steamer," both of power and beauty.

At the Vose Galleries through the week ending Jan. 28 Wilfrid de Glehn, the English painter, will have a comprehensive exhibition of his work. This includes portraits in oil among which will be a recent likeness of Ruth Draper, impersonator; twenty-seven water colors, an out-of-door figure piece in oils, and two large decorative panels.

Beginning on March 3 the Copley Society will exhibit pre-Revolutionary painters. Copley and Stuart will not be included but such lesser painters as Greenwood, Badger, Smybert, Jeremiah Dummer and others will be represented.

This show will be held at the Boston Art Club.

At the Woman's City Club through Jan. 31 wash drawings by the Syrian painter, Kalil Gibran, will be shown.

Paintings by Vladimir Pawlosky and Leopoldo are on view at Grace Horne's Gallery.

Drawings and etchings by Boston artists are being shown at the Saint Botolph Club, through Jan. 28. These drawings are amplified by works of foreign artists including Burne-Jones, Degas, Forain, Muirhead Bone, Augustus E. John, Aubrey Beardsley and Thomas Rowlandson. Among the Boston artists contributing are Richard Andrews, Philip Hale, Alexander R. James, Arthur Spear, Frederick Wallace, William Paxton, Adelaide Cole Chase, I. M. Gaugengigle, Marion Powers, W. A. B. Kirkpatrick and Howard E. Smith.

—Sidney Woodward.

Springfield, Ill.

The Robert Vonnah paintings and the statuettes by Mrs. Vonnah were exhibited for the first time at the studio tea of the Springfield Art Association. The exhibit will remain in the galleries for the month of January.

PROVIDENCE

Robert H. Nisbet will show landscapes at the Providence Art Club the first half of February. All of the pictures were painted on his mountain farm in Connecticut, and several of them have won prizes. His most recent canvas, "Night," a moonlight scene, was in the winter show of the Academy of Design. "Promise of Spring" is another notable canvas. His "Hymn of Autumn" was invited by the chairman of the jury of the Pennsylvania Academy for the next exhibition there.

On January 3 a display of the paintings of Stacy Tolman opened at the Art Club.

An exhibition of the paintings of Russell Cheney, to include those recently shown in New York, opened Jan. 10 at the Rhode Island School of Design. It will continue until Jan. 29.

The School of Design has recently acquired by bequest from the Charlotte King estate a group of paintings which will be exhibited later. Among the artists represented are Jules Dupré, Charles Jacques, Carleton Wiggins, Adolph Grison, William H. Beard, Edwin Bannister and Edward C. Leavitt.

Manhattan, Kan.

The Kansas State Agricultural College is showing paintings by contemporary American artists. The exhibition has lately been on the Pacific Coast and comprises works by George Bellows, Louis Betts, Ben Foster, Childe Hassam, Robert Henri, Ernest Lawson, Gardner Symons, Frederick Waugh and others.

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MILWAUKEE

Portraits and illustrative sketches of foreign children to whom the American Red Cross brought relief are shown in the Milwaukee Art Institute's exhibit in the Layton Gallery. There are seventy pictures, all painted by Anna Milo Upjohn in Albania, Czechoslovakia, France, Greece, Italy, Montenegro and Serbia. They have been shown in Washington, Indianapolis and other cities.

Paintings by Ettore Caser, exhibited through the co-operation of the M. O'Brien & Son Galleries, Chicago, are also shown. Caser is the Venetian-born painter who made his home in America for fourteen years and who has recently returned to Italy. "Colonial Landscape," the large decorative canvas shown in last spring's exhibition of the Detroit Institute of Arts, has the honor place on the walls. This picture and "Golden Hillside," "Maid Among the Leaves" and "June Morning, Chioggia," represent Caser at his best.

Water colors by Felicie Waldo Howell, a circuit show of the American Federation of Arts, are among the features of the January exhibits. Lovers of water color are delighted with the choice examples in this medium which Miss Howell uses with charm and vivacity; tempera and water color, to be more exact, are the mediums used and her method is extremely individual. "Washington Square, New York," "The Peace Monument and the Capitol," "Old St. John's" and the "New Public Library" will satisfy the architectural sense, and equally the lover of atmosphere, local color and life.

—M. B. M.

Worcester, Mass.

Paintings belonging to the permanent collection of the Worcester Art Museum, many of which had not been on exhibition for some time, were put on view in the galleries January 15. Sunday, January 8, was the last day of the special exhibition of the works of the English and American schools of the XVIII and XIX centuries.

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CLEVELAND

The gloom of the darkest winter day would be dispelled by the brilliantly colored landscapes of the great French luminist, Victor Charreton, which the Museum is showing this month. Blossoming orchards, red-walled houses, gardens flaming in a riot of color, the bluest of blue skies and grass and foliage a vivid green in the clear light make his pictures fairly vibrate with prismatic beauty. Even in the winter scenes the contrast between sunshine and snow and dark, wooded slopes and blue heavens strikes a clear, joyous chord.

At the Gage Gallery an exhibition of pictures of the Maine Coast, in oil and tempera, by William J. Eastman, of the faculty of the School of Art, opened with a reception Monday evening, Jan. 16. Mr. Eastman has made a record of the fast vanishing three and five-mast schooners that used frequently to be seen in American waters. —Jessie C. Glasier.

Exhibitions just opened at the Museum are a rotary show by the combined societies of miniature painters, a group of American and French bronzes, and a loan exhibition of water colors by Winslow Homer, W. T. Richards, Dodge Macknight, John S. Sargent and others. Dudley Tooth, of Arthur Tooth and Sons, London and New York, is showing a collection at the Kornher & Wood Galleries. Two Gilbert Stuarts recently brought into notice are "Lady Bartlayer" and the "Marquis of Waterford." "Mrs. Barrington," by Benjamin West, is one of the gems of the collection. J. Highmore's "Miss Elizabeth Hervey," portraits by Raeburn and Opie, a Daubigny sunset and a landscape by Troyon are included. —Jessie C. Glasier.

San Francisco

Dorothy Simmons, of New York, who has been painting here for the past year, has opened her new studio on California street near Polk, in what used to be the old Best Art School. Miss Simmons is painting a Mother Goose and Grimm's Fairy Tale mural for the four walls of a kindergarten.

Mary G. Coulter, 628 Montgomery street, is among the local artists who are exhibiting at their studios. Oil paintings, etchings, exquisite batiks and craft work of various descriptions are among the things one finds in her atelier. And not least in interest are some wood block prints. Mrs. Coulter recently exhibited in several Eastern art centers.

The N. R. Helgesen Galleries at 345 Sutter street gave a final display of the work of Joseph Raphael, Dan Sayre Groesbeck, Granville Redmond, Carl Borg, Price, the cowboy painter and others preliminary to closing the galleries until other quarters can be obtained.

Dallas, Texas

Formal acceptance of three paintings recently given to the Dallas Art Association was made at a reception held at the home of Mr. and Mrs. A. Graham Elliott, Jr. Mrs. George K. Meyer, president of the association, was in charge. The pictures are Edward Butler's "Over the Hills and Dales," Lucien Abrams' "Girl Sewing," and James Renwick Brevoort's "The Boulders," a view of the seashore. The last-named was presented by Miss Frances Stockwell, through the courtesies of William Macbeth, New York art dealer. The pictures have been hung in the public gallery in Fair Park.

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LOS ANGELES

S. B. Cannell has brought back from New York some pictures by well-known Eastern artists, which will be shown from time to time at Cannell & Chaffin's. The first display comprises work by Chauncey F. Ryder, William Ritschel, Ballard Williams, F. Tenney Johnson, Guy Wiggins, E. W. Redfield, Anna Fisher, Frederick J. Waugh and Ben Foster.

Cuthbert Homan, of Cannell & Chaffin's, has hung 136 paintings in the gallery in Balboa Park, San Diego, to be shown through January. The Friends of American Art, of San Diego, arranged for the exhibition, which includes antique Spanish, Italian and French furniture, brocades and porcelains.

At Ghisi & Berry's two pictures by Edgar Payne are among the modern paintings by foreign and American artists on view. His pictures are "Buccaneers Adrift" and "Hilltop Shadows." A larger canvas than either of these is Hanson Puttuff's "California Slopes." C. P. Townsley's "The Viaduct," showing a city viaduct in the misty light of early morning, with trees looming in the foreground, is the fourth of a quartette of notable paintings.

Dayton, O.

An exhibition of paintings by seventeen contemporary American artists, arranged by Mrs. Melville F. Johnston, of Richmond, Ind., is at the Museum of Arts. Daniel Garber is represented by two pictures, "The Willows, Springtime" and "Little Village, Winter." W. Elmer Schofield and Alice Schille are among the other exhibitors. The exhibition will go from here to Columbus, Youngstown and Richmond, Ind., and Springfield, Ill.

Frank H. Myers, of Norwood, has been exhibiting a group of small sketches in oil in the galleries of the Museum of Arts. When William Sawitzky last visited Ohio he was attracted by the work of Myers. These titles indicate the variety of subjects: "Pont Neuf—Paris;" "Market Day—Normandy;" "Brittany Coast," "Rocks at St. Guenole," "Barnyard in Pennsylvania," "Winter Along the Miami," "In the Harbor."

Minneapolis

Decorative canvases by C. Raymond Johnson, one of the promoters of the "rebel" show of Chicago artists, are being shown at the Institute of Arts.

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CHICAGO

John C. Johansen is represented by portraits of "Men Prominent in the Great War" in the picture galleries of Carson, Pirie, Scott & Company, January 11 to January 25.

The Cliff Dwellers' annual meeting culminated in a "surprise" unveiling of portraits of eminent founders and patrons in the club rooms on the roof of Orchestra Hall Building. The portrait of Charles L. Hutchinson, president of the Art Institute, by Ralph Clarkson, and the portrait of William O. Goodman, president of the Friends of American Art, by Oliver Dennett Grover, were seen for the first time, and presented to the Cliff Dwellers. The gallery already included a portrait of Karleton Hackett, a former president, by Ralph Clarkson; a portrait sketch of Mr. Hutchinson, by Robert Reid; landscapes by Charles Francis Browne and William Wendt, and a number of signed sketches and etchings by members and notable visitors. Henry Kitchell Webster, the novelist, is the president for 1922. An exhibition of etchings and drawings by Cliff Dweller artists has just come to an end. The organization includes artists, writers and members of the dramatic profession.

Otto J. Schneider, etcher, has added a new plate to his series of picturesque streets of Chicago. This view is looking north on Michigan Boulevard to the Boulevard Bridge, the Wrigley Tower rising in the distance. This and other prints by Mr. Schneider are on view at the Albert Roullier Galleries.

Miss Elizabeth Telling has an exhibition of portrait dry-points and pencil drawings at the Art Institute print rooms. Among the half hundred pictures are portraits of M. Antonin Barthélémy, the French consul; Marshall Field IV, George Senseney, the painter-etcher, and persons prominent in the social life of Chicago.

The Chicago Architectural League announces its competition for the annual foreign travel scholarship (\$1,000). The conditions will be given out in the rooms of the Club Atelier, 40 S. Clark street, Chicago, Saturday, January 21.

Miss Magda Heuermann, miniature and flower painter, who went abroad to aid the Quakers in their work among the Austrian children, writes home that the shops of Vienna are filled with rare old miniatures sold from aristocratic castles to provide the necessities of life.

Nancy Cox McCormack, Chicago sculptor, spent Christmas at Coblenz-on-the-Rhine with the American Army of Occupation. She is on her way to Munich, where she will remain three months before going on to Italy. While in Paris Mrs. Cox McCormack executed a portrait bust of Ezra Pound, who has published a number of books on sculpture.

Flower paintings by Frank Galsworthy are being shown at the Arts Club, January 19 to 31, inclusive. The painter was the guest of honor at a luncheon, given under the auspices of the Neighboring Garden Clubs, on the afternoon of the opening day.

—Lena May McCauley.

Cincinnati

Spanish landscapes and batik by Alice Muth have been on view at the Hotel Gibson. Some of her batik panels and the batik insert that won a silver medal in Paris in 1921 will be shown at the exhibition of the Architectural League in New York City. Miss Muth has been studying with Zuloaga in Spain, and the influence of that master is clearly shown in her work. In atmosphere and dramatic expression her landscapes recall those of the Spaniard displayed at the Museum several years ago. Included in Miss Muth's exhibition is a portrait of herself by Zuloaga.

Boris Schatz's bronze relief portrait of Rabbi Wise has been hung at the Museum. Schatz is both painter and sculptor and is director of the Bezalel School of Jerusalem, founded for the purpose of reviving Jewish art.

Wichita, Kan.

Under the auspices of the Wichita Art Association, of which Walter Vincent is president, the Taos colony of artists is holding an exhibition here, in the association's temporary quarters at William Street and Lawrence Avenue. The pictures shown are those recently exhibited in San Francisco. The hanging was supervised by Walter Ufer.

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CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from page 8)

Street," which probably is in the same neighborhood in New England as "Amesbury Hill." He also found much the same ancient faded look of his "Segovia" in the town of "Rockport, Maine," a quality that is very marked in many of our old New England seaport towns.

Sixteen of the paintings by Glackens are in his "most Renoir" vein, the exception being a canvas painted some years ago called "Buen Retiro," the name of a park in Madrid. This composition is filled with an animated crowd of Spaniards from babes in arms to soldiers and caballeros and is very distinguished in its color and life. Among his recent canvases is the "Skating, Central Park."

Art by Tiffany Advisors

The nineteen members of the Advisory Art Committee of the Louis Comfort Tiffany Foundation Gallery participate in a comprehensive exhibition of paintings, sculpture and craft work at the Art Center until January 28. Much of the work exhibited has particular interest in being designs or models for various purposes, such as the numerous studies by Edwin Blashfield for murals in various state capitols, the model by Daniel Chester French for the Du Pont fountain in Washington and the statue of Lincoln for the city of Lincoln, Nebraska, Frederick Wilson's designs for windows of stained glass, Barry Faulkner's models showing murals for various types of rooms, and G. S. Parker's and Cass Gilbert's sketches, plans and drawings of architectural interest. Allied to these are the painted and carved panels and frames of Francis C. Jones, who is also represented by portraits and landscapes in oil.

Pictures by Louis C. Tiffany include "Still Life of Flamingoes," a pastel in rich coloring with the blue of a peacock as a contrasting note to the ethereal pink. Daniel Garber's landscapes include "Roger's Meadow" in bronzed gold. Gifford Beal contributes water colors, drawings, and—among the oils—"Circus in Madison Square Garden," a presentation of a colorful throng with the light centered on the white horses in the ring. Childe Hassam shows similar diversity of medium. His Rockport quarry group is among the most interesting of the water colors. Robert Vonnoh's "Failing Years" is a strong and sympathetic portrayal of old age.

Among some notable sculpture by Robert Aitken is a portrait bust of Henry Arthur Jones and a delicately modelled head, "Meditation." Paul Manship's dancer, poised on tiptoe between two gazelles, is the epitome of rhythmic grace.

Harry Watrous, Mrs. W. A. W. Stewart, Philip L. Hale, George F. Kunz and A. Douglas Nash are also represented.

Children's Drawings at Bourgeois'

An unusual plan has been adopted for the exhibition of water colors and pastels done by the pupils of the Children's School in the Bourgeois Galleries. Margaret Naumberg, who conducts the school, has arranged the work of several of her pupils to show their development at successive periods, the work of Josephine W., for example, being shown when she was aged seven, ten and eleven years. Josephine by the way, has two water color studies of single flowers that are lovely in their simplicity and suggest that she unconsciously agrees with the Japanese idea of the beauty to be found in a single flower.

For the most part these are real children's drawings without any affectations. Charlton O.'s landscapes with a bridge and a green mountain behind is genuinely childish and amusing. The composition of Barbara W., who was five years old when she painted this particular water color, has the somewhat puzzling qualities inherent in the "pictures" of very young children. Katherine C. is the only contributor who gives a title to one of her contributions. This is called "Swelling With Pride: God of Catland," a legend that is even more extraordinary than her picture, which we take to be a representation of a particularly nice sofa cushion.

Exhibition Calendar

Ackerman Gallery, 10 East 46th St.—Water color drawings by Philip Rickman and etchings by Dwight C. Sturges, to Feb. 1.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes; paintings and sculpture by five American artists, to Feb. 3.

Arlington Galleries, 274 Madison Ave.—Paintings by Kyoei Inukai, to Jan. 28.

Art Center, 65-67 East 56th St.—Exhibition of paintings, drawings, etchings and craft work by members of the Advisory Art Committee of the Tiffany Foundation, to Jan. 28; hand lettering and illuminated work by Major Ernest Clegg, to Jan. 28; Persian rugs and textiles, through January.

Babcock Galleries, 19 East 49th St.—Portraits by Henning Ryden, to Jan. 28.

The Bookery, 14 West 47th St.—Paintings, sculpture and etchings by Marco Zim, to Jan. 31.

Bourgeois Galleries, 668 Fifth Ave.—Water colors and pastels by the Children's School.

Brooklyn Museum, Eastern Parkway—XVIII century English furniture; paintings from A. A. Healy bequest; Tissot water colors.

Brown-Robertson Galleries, 415 Madison Ave.—Etchings of New York by Charles F. W. Mielatz, to Jan. 23.

Brummer Galleries, 43 East 57th St.—Paintings by André Derain.

City Club, 55 West 44th St.—Landscapes by sixteen artists, to Jan. 27. Women admitted 11 a.m. to 4 p.m.

Daniel Gallery, 2 West 47th St.—Paintings by Kuniyoshi, to Jan. 24.

Dudensing Galleries, 45 West 44th St.—Selected group of paintings by French Impressionists and Post-Impressionists, through January.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Claude Monet, to Feb. 1.

Ehrich Galleries, 707 Fifth Ave.—Landscapes by J. Stewart Barney, to Jan. 28.

Fearon Galleries, 25 West 54th St.—XVIII century French drawings, through January.

Ferargil Galleries, 607 Fifth Ave.—Marines from Monhegan, by Eric Hudson, Jan. 23-Feb. 11.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special mid-winter exhibition of small paintings for the home by American artists, to Jan. 30.

Harlow Gallery, 712 Fifth Ave.—Paintings by contemporary British artists, to Jan. 29.

Hunter College, Lexington Ave., at 68th St.—Paintings of Colorado by Edna M. Wells, Jan. 31-Feb. 4.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Anders Zorn, through January.

Keppel Galleries, 4 East 39th St.—Wood cuts by John J. Murphy, to Jan. 31.

Kingore Galleries, 668 Fifth Ave.—Polychromed sculpture by Renée Prahar, Jan. 24-Feb. 11.

Knoedler Galleries, 556 Fifth Ave.—XVIII century English mezzotints, through January; portraits by Sir Philip A. de Laszlo, to Jan. 28; paintings by E. Louis Gillot, Jan. 23-Feb. 14.

Kraushar Galleries, 680 Fifth Ave.—Paintings by George Luks, Jan. 31.

John Levy Galleries, 559 Fifth Ave.—Exhibition of English portraits of the XVIII century.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenstein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries 456 Fifth Ave.—Twelfth annual exhibition of thirty paintings by thirty artists; paintings by Elliott Torrey, Jan. 24-Feb. 13.

Mrs. Malcom's Gallery, 114 East 66th St.—Water colors by Sandor Bernath, to Jan. 25, 2 to 6 p.m.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of Japanese paintings of the XIX century, to Feb. 15; lace lappets and cap crowns, to March 31; Sixth Exhibition of Industrial Art, to Feb. 26; Old English Prints.

Milch Galleries, 108 West 57th St.—Paintings by Bruce Crane, Elliott Daingerfield, Granville Smith and F. Ballard Williams, Jan. 23-Feb. 11.

Montclair Art Museum—Annual exhibition of Pictorial Photographers, to Jan. 22.

Montross Gallery, 550 Fifth Ave.—Paintings by Walt Kuhn, to Jan. 28; oils, water colors and etchings by John Marin, Jan. 24-Feb. 11.

Municipal Art Gallery, Washington Irving Bldg., 40 Irving Place—Ninth Annual Exhibition of Association for Culture by artist members, to Feb. 26.

Museum of French Art, 559 Fifth Ave.—Works of Toulouse-Lautrec, to Feb. 11.

National Arts Club, 15 Gramercy Park—Annual prize exhibition by painter and sculptor members, to Jan. 28.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," through January.

Pen and Brush Club, 134 East 19th St.—Annual exhibition of oil paintings, to Feb. 2.

Pratt Institute, Ryerson St., Brooklyn—Paintings by Harry Neyland, to Jan. 27.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of selected American paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Galleries, 14 East 46th St.—Paintings by George A. Traver, to Jan. 28.

Scott & Fowles Galleries, 667 Fifth Ave.—Drawings by celebrated European masters, and views of old London by XVIII century artists, through January.

Sterner Gallery, 22 West 49th St.—Portraits by John Philipp, through January.

Whitney Studio Club, 147 West 4th St.—Paintings by William J. Glackens and Max Kuehne, to Jan. 29, 11 a.m. to 10 p.m., Sundays, 3 to 9 p.m.

Wildenstein Galleries, 647 Fifth Ave.—Color engravings of the XVIII century.

Catherine Lorillard Wolfe Club, 802 Broadway—water colors and pastels by members, through Jan. 28.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings.

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